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MUSIC-WIDE DEVELOPMENT OF SPECIAL EXERCISES AND PEDAGOGICAL SCIENTIFIC METHODS IN THE PERFORMANCE OF PIANO MUSICAL

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ABSTRACT

The diverse and profound changes currently taking place in our country entail shifts in the scientific approach to the cultural development of people. The society puts forward a social order for pedagogical science, the fulfillment of which implies the implementation of the doctrine of humanization of education. The task of training specialists of the humanitarian cycle of a qualitatively new type is set before the pedagogy of the higher school. A new approach to the content, the search for optimal forms and methods of pedagogical work, strengthening the aesthetic aspects of the training of a humanist teacher (including a music teacher) is becoming a practical need of higher education today.

Keywords: professional skill, composer, piano performance, musical work

1. INTRODUCTION

Communication with students in the language of music, which is primarily associated with the interpretation of the artistic and figurative content of a musical work, awakens the imagination, forms and develops the aesthetic qualities of children and contributes to the formation of a cultural and enthusiastic attitude to music. Only by rising to new heights of personal professional skill can you push the boundaries of artistic perception of students. This is a difficult, but doable task for every teacher.

The program of school music education includes a lot of rather complex musical compositions of domestic and foreign composers, the performance of which sometimes requires not only free possession of musical material, but also a certain degree of technical skill. A full disclosure of the artistic and figurative content of a musical work can take place only if the teacher has the appropriate performing skills, since practical activity in a secondary school is organically connected with his performing skills. The diversity of the arsenal of technical capabilities largely determines the richness of the instrument's sound palette and the vivid imagery of the music performed. The solution of 4 ' artistic problems put forward by a musical work, undoubtedly, implies a fairly high level of technical freedom of performance. However, practice shows that the artistic aspirations of future music teachers are often broken by the imperfection of their technical capabilities. The lack of the necessary level of technical equipment is in conflict with the performing intentions of the musician. As a result, the resulting imbalance destroys the artistic needs of students, directing their consciousness to overcome technical problems.

The publication of the complete collection of Granados 'piano works, including the composer's theoretical works on the most important issues of piano mastery, took place in 2001 in Barcelona. Preparation of work "Integral para piano. DLR Catalog" 15 took more than 25 years from its compilers - the famous Spanish pianist, heiress of the Granados Piano School Alicia de Larrochi and the American pianist and researcher Douglas Riva. This edition is based on the verified autographs of Granados, supplemented by author's edits and wishes, which have been passed from mouth to mouth by the composer's students and followers for many years. Each work is preceded by extensive comments that reveal the history of its creation, links to the original source and individual previous editions.

2. METHODS

One of the volumes of Granados 'complete piano works is dedicated to the biography of the Spanish musician. It should be emphasized that this is the first study in the Spanish-language musicological literature, which examines in detail the work of the composer, covering various genres of music, describes his brilliant

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performing career and extensive educational work. The biographical material is enriched with new interesting facts and unique historical photographs. Here, copies of Granados ' drawings and concert programs of his performances are shown in large volume.

The relevance of the study of hermeneutical contexts1 of piano performance art is due to the following reasons. First, it is ideological and methodological. Modern human society finds itself in a situation where it is urgently necessary to solve global problems that threaten its existence. The main one is the problem of the Person himself, the need for his own inner spiritual transformation. The age of rationalism, elevating and hypertrophy of the intellectual and cognitive abilities of man, pushes into the background his ability to empathize and love, goodness and beauty. The integrity of the human personality continues to be destroyed, the identity of a person with himself is lost, the ability to conduct a dialogue with all living and inanimate things in the surrounding being is lost.

It is possible to eliminate the resulting distortion in a person's understanding of the world, to develop his ability to irrationally, intuitively-holistic, spiritually-sensual understanding of the world order by means of art, including music, especially piano, as the most democratic and most accessible in real musical practice for most people.

Secondly, musical and cultural studies for the existence of piano art, for its successful functioning in human culture, the activity of performers is important, thanks to which musical works acquire their real sound, accessible to perception flesh. For a long time, the activity of a musician-performer was considered secondary, only serving, reproducing the works of composers.

Unfortunately, the attitudes of pragmatic rationalism and irrationalism do not bypass the field of piano performance. Sometimes the interpretations of young concert musicians are distinguished by impeccable technical skill and thoughtfulness, but they lack soulful content and sincere emotionality. There is a departure of some performers from classical musical art in the direction of mass musical culture. In the modern cultural situation, the performer-pianist especially needs the power of his artistic imagination and imagination, and, at the same time, in subtly meaningful techniques and ways of penetrating the true, not lying on the surface of the piano sound, the essence of a musical work.

3. RESULTS

Third, musical and aesthetic: There are two points of view in understanding the aesthetic role of the performer's personality. One of them pushes the individuality of the performer to the background, giving absolute priority to the most accurate embodiment of the author's idea. Stravinsky's thesis is known: "there is no interpretation!"; "every interpretation reveals first of all the individuality of the interpreter»2. The same opinion was held by S. T. Richter: "i think that the task of a real performer is to completely submit to the author: his style, character and worldview." 3 The second point of view is connected with the current awareness of philosophers, cultural scientists, and musicians of M. Heidegger's idea of the "self-standing" of artistic creation, of the accumulation in it not only of the author's conscious intention, but also of the entire context of meanings inherent in the time of its creation.

Thus, despite the abundance of works on piano performance art, there are no studies devoted to the analysis of the hermeneutical contexts of piano performance as the focus of possible multiple meanings of piano creations. The problem situation is that the phenomenon of piano performance creativity requires a systematic analysis of the dialectical relationship between the creative thought of the author and the performer in order to ensure the preservation of the traditions of classical piano art for its full-fledged functioning in culture. Interest in piano performance art exists today mainly in aspects of musicology, piano pedagogy, issues of piano technologies, and some cultural aspects. Meanwhile, there is a need for philosophical and theoretical understanding of this phenomenon as a systemic phenomenon in its ontological, existential, aesthetic, morphological and dynamic aspects.

The object of the study is piano performance art.

The subject of the study is the hermeneutical contexts of piano performance.

The purpose of the dissertation research: to reveal the essence of hermeneutical contexts of piano performance creativity.

The material of the study is professional solo piano performance, functioning within the framework of the Volume 3, Issue XII, December 2020 | 334

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classical musical tradition.

4. CONCLUSION

Piano performance art is a kind of artistic play, it is one of the ways of aesthetic existence of a person in Being and a manifestation of his self-determination in the world. From an ontological point of view, piano performance has the status of "guardian" of piano creations. The performing process has an integral, spiritual-organic, universal structure of its implementation, including an internal form, "techno", an external form, which should correspond adequately to the similar structure of the process of creating an author's musical work. There is a direct relationship between the performer's ability to have a dialogical "I-You" relationship and his ability to penetrate into the hermeneutical contexts of the work, into the realm of the "inexpressible". The performing process can be defined as a dynamic dialectical unity of two opposite tendencies — the need to exist within the established cultural and historical performing traditions and the need to express a new personal spiritual and aesthetic experience. In the direct creative act of the sound realization of the ideal performing concept, the movement of the pianist exists on the border of the mutual transitions of the ideal and the material and is able to hold in the emerging sound image in a non-equilibrium identity of different possible multi-valued meanings. This gives the musical work the necessary completeness of its aesthetic Existence, and the pianist's playing gives the quality of proper artistry.

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